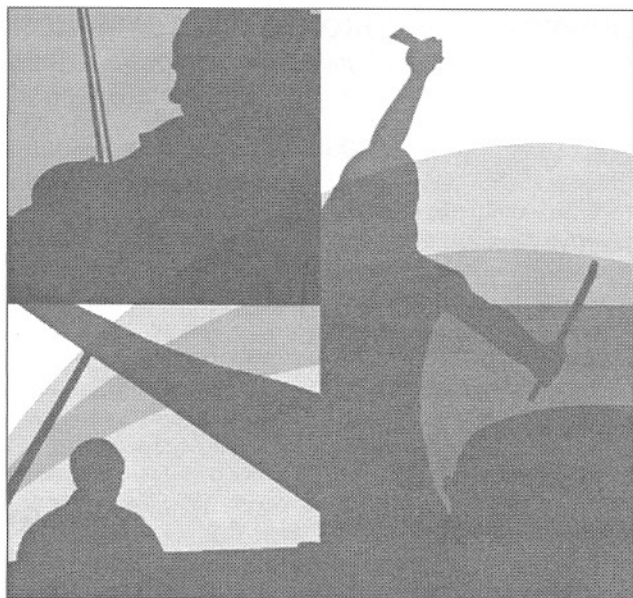


① 2008--23

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON



WHERE GREAT MINDS MEET GREAT MUSIC

Friday, February 8, 2008
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
presents

UNIVERSITY OF TORONTO WIND SYMPHONY

Jeffrey Reynolds, conductor

PROGRAMME

Four Scottish Dances

- I. Pesante
- II. Vivace
- III. Allegretto
- IV. Con Brio

Malcolm Arnold
(1921-2006)
Arr. John Paynter

Dinosaurus, for Brass Ensemble

Nancy Telfer
(b. 1950)

with brightness round about it

Nancy Galbraith
(b. 1951)

INTERMISSION

Country Gardens Australian Up-Country Tune Shepherd's Hey

Percy Grainger
(1882-1961)

Romantic Variations

Morley Calvert
(1928-1991)

Suite of Old American Dances

- I. Cake Walk
- II. Schottische
- III. Western One-Step
- IV. Wallflower Waltz
- V. Rag

Robert Russell Bennett
(1894-1981)

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Program Notes

Malcolm Arnold (1921-2006) was born in Northampton, England. With a major catalogue of concert works to his credit, he was one of the leading composers of the 20th century. Arnold began his professional musical life in 1941 as second trumpet with the London Philharmonic Orchestra, where he eventually became principal trumpet. By the end of the 1940s, he was concentrating entirely on composition, and his output earned him numerous awards and accolades throughout his lifetime. Arnold's *Four Scottish Dances* were composed in 1957 and were dedicated to the BBC Light Music Festival. The first dance is in the style of a slow strathspey (a slow Scottish dance in 4/4 meter) with many dotted notes, frequently in the inverted arrangement of the 'Scottish snap.' The second dance is a lively reel which begins in Eb and rises a semitone each time until it reaches the key of G in the much slower bassoon solo, suggesting the drunken progress of a patron at closing time. The third dance is in the style of a Hebridean Song, and gives an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The fourth dance is a lively fling, a brief but highly energetic movement which makes a fitting finale to this work.

Nancy Telfer is a Canadian composer who received her formal education at the University of Western Ontario where she concentrated on music education, composition, piano and voice. She now works full time as a composer, and since 1979 has composed more

than 300 works for soloists, chamber ensembles, orchestras, bands and choirs, over 150 of which are published in Canada, the United States and Europe. Ms. Telfer's reputation for creative experimentation is linked with the belief that all music should delight the ears, capture the imagination of the mind and feed the soul. In each of her pieces she has attempted to bring some new kind of experience to the performers so that their lives might be more meaningful and more enjoyable. *Dinosaurus*, composed in 1989, explores the sonorities of 10-part brass ensemble, ranging from block chords and *forte* dynamics to pointillistic *piani*.

Nancy Galbraith was born in 1951 and resides in Pittsburgh, Pennsylvania, USA, where she is Professor and Chair of Composition at Carnegie Mellon University. In a career that spans three decades, her music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. Her compositions are featured on numerous recordings, including four anthologies. With major contributions to the repertoires of symphony orchestras, concert choirs, wind orchestras, chamber ensembles, and soloists, Galbraith plays a leading role in defining the sound of contemporary classical music. "with brightness round about it" is one of the earliest postminimalist works for wind orchestra, and has enjoyed wide popular appeal. Though not a truly programmatic composition, the title was chosen after its completion

from a passage from Ezekiel (1:4) to describe the general spirit of the work. The work was composed in 1991 for a commission from the River City Brass Band, and was revised and re-scored for winds in 1993.

Born in Australia in 1882, **Percy Grainger** developed his musical skills at an early age. Following a series of piano concerts given at the age of twelve, Grainger spent six years studying music in Frankfurt before settling in London in 1901 and beginning his European career as a concert pianist. Grainger's interest in folk music led him around England collecting and transcribing folk songs which he often used as a basis for his arrangements and compositions. Like Bennett he was a great admirer of the wind band, and many of his compositions and arrangements have become staples of the wind band repertoire. *Country Gardens* is a morris dance (also known as a "handkerchief dance") originally written for piano. It became one of Grainger's most popular works, but he actually grew to dislike the tune because of the frequency with which he was asked to perform it and since it so often obscured public awareness of his more "serious" works. The band version of this piece closely follows an orchestral arrangement done by Grainger at the request of the famed conductor Leopold Stokowski in 1950, and includes three "controversial" intentional wrong notes, meant, one suspects, to express his frustration with the relentless success of his creation. *Australian Up-Country Tune* was originally composed for unaccompanied voices with wordless syllables. Grainger wrote of the choral version: "This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called 'Up-Country Song'. In that tune I had wished to voice Australian up-country feeling as Stephen Foster had with American

country-side feelings in his songs. I have used this same melody in my Australian 'Colonial Song' and in my Australian 'The Gumsuckers' March'. This choral version was first sung at my wedding to Ella Viola Strom at the Hollywood Bowl, California, August 9, 1928 by the exquisite Smallman a cappella Choir." *Shepherd's Hey* is based on a tune collected by the great authority on British folk music, Cecil J. Sharpe (1859-1924). The tune of *Shepherd's Hey* is similar to the North English air *The Keel Row* that is widely found throughout England. The 'hey' involves the interweaving of two lines of dancers, which may be symbolized by Grainger's use of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants. Like *Country Gardens*, *Shepherd's Hey* is also a 'morris dance', and attentive listeners may notice a "slurred" reference to *Country Gardens* played by the trumpets in *Shepherd's Hey*.

Morley Calvert (1928 - 1991) was a conductor, bandmaster and composer born in Brantford, Ontario. In addition to being an acclaimed composer, he was also an outstanding teacher and conductor. His music education included an LSRM certification in 1946, and a A. Mus degree from McGill in 1950, and a B.Mus degree from McGill in 1956. In 1958, Calvert founded the Monteregean Music Camp (providing summer training for high school students) at Ayers Cliff, Montreal, a camp which ended in 1970. He founded and directed the McGill University Concert Band, as well as starting a high school band in Montreal at Westmount High School. In 1967-72, Calvert founded and directed the Lakeshore Concert Band in Montreal. Calvert wrote *Romantic Variations* in 1975, while teaching at Barrie Central Collegiate, in

Barrie Ontario. It was commissioned and privately recorded by the Youth Band of Ontario and the Arizona State University Band. It is an elegant, lyrical work in a style reminiscent of Tchaikovsky. The clarinet is featured throughout; the low clarinet section theme is followed by six variations, alternating between lyrical and lively styles.

Robert Russell Bennett was born into a musical family in Kansas City, Missouri, in 1894. Bennett was a true child of the turn-of-the-century American southwest; he was an accomplished baseball player and musician. Bennett moved to New York at the age of 22 where he enjoyed a brilliant career as an orchestrator of musicals. Having collaborated with almost every leading theater composer, Bennett was credited with orchestrating more than 200 Broadway shows, and won numerous awards for his work including an Academy Award and an

Emmy. In addition to being a prolific arranger, Bennett composed a number of highly regarded works for a variety of idioms, including opera, film, chamber, and choral music.

Bennett's *Suite of Old American Dances* was inspired by a performance he heard of the Goldman Band of New York in 1948. Impressed by the wide variety of colours available to the concert band, Bennett wanted to give "this great big instrument" some more music to play. Originally titled *Electric Park* (in reference to an amusement park frequented by Bennett in his youth), the Suite was composed intermittently between a number of other orchestration projects including the scores for *Kiss Me Kate* and *South Pacific*. It contains five movements which reflect popular dances of the day, hence the name the publisher later supplied. - Notes by Michael Barth

Biography

JEFFREY REYNOLDS is Assistant Co-ordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Wind Symphony as well as instructor of trumpet, conducting, chamber music, jazz history and music education courses. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble among others, as well as playing many theatre and commercial engagements. He regularly conducts student, community and

professional ensembles, including the York Region Honour Band, and the Durham Schools Honour Band, as well as the Southampton Festival Winds and the Toronto Wind Orchestra, and last December guest conducted at the Midwest Band and Orchestra Clinic with the Oregon Symphonic Band. He received his Ph.D. from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria. Dr. Reynolds is a founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across the country.

University of Toronto Wind Symphony

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Lisa Brush
Kerry Chan
Jy Hyun Goo
Yi Lin Huang
Anna Kosolowski
Hyunwha Lee
Narae Lee
Petra Molnarova
Michelle Oliphant
Mor Shargall
Katherine Watson

OBOE

Yee-Ting Ng
Laura Roy

CLARINET

Ana Michelle Cruz
Caitlin De Rosenroll
Tanya Gardecky*
Emily McMinn
Emily Neri
Alexandra Norona
Amy Parker
Geoffrey Pearson
Ernesto Rapoport
Aislynn Reynolds (Bass)
Michael Sham
Jason Chum

BASSOON

Elaine Choi
Maggie Stephenson

SAXOPHONE

Erin Fauteux
Tara Litvack
David Pitman
Kaylee Ranney
Michael Romaniak
Olivia Shortt

HORN

Samantha Aukstakalnis
Sarah Cringan
Nealee Humphreys
Daniel Lock
Courtney Sherck
Willia Wu

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